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Le plus jeune enfant de la famille s'agenouille devant le feu et le supplie, sous la dictée paternelle, de bien réchauffer pendant l'hiver les pieds frileux des petits orphelins et des vieillards infirmes, de répandre sa clarté et sa chaleur dans toutes les mansardes prolétaires, et de ne jamais dévorer l'éteule du pauvre laboureur ni le navire qui berce les navigateurs au sein des mers lointaines. Puis il bénit le feu, c'est à dire qu'il l'arrose d'une libation de vin cuit, à laquelle le vieux tronc d'olivier répond par des crépitations joyeuses.

Puis on se met à table.

Après le souper on se réunit en cercle autour du foyer et on chante des Noël's jusqu'à minuit, heure à laquelle on se rend en masse à la première messe.

Pendant toute cette nuit, les pauvres sont autorisés à mendier publiquement en chantant des cantiques.

Les enfants leurs jettent par les fenêtres leur aumône dans des bourses de papier qu'on allume par un bout, pour faire voir où elles tombent.

## La Veille de Noël

La scène: Une maison illuminée à deux étages.

Au premier, derrière les rideaux on voit un bel arbre de Noël.

La neige tombe.

Les chanteurs de Noël arrivent.

Trois garçons représentent les trois mages de l'Orient.

Une fillette représente la Dame de Noël.

Voici le costume des mages: Une chemise blanche, une ceinture en couleur, un chapeau fait de carton recouvert de papier blanc, culotte en toile bleu.

Ils portent de longues barbes blanches. La Dame de Noël porte une longue robe blanche bien simple, et un voile blanc.

Un chanteur tient une cloche à la main.

Il sonne (la Dame de Noël est toujours annoncée par la cloche).

Alors toute la bande se met à chanter.

Les fenêtres s'ouvrent.

Les enfants de la maison se montrent.

Ils jettent par les fenêtres des aumônes dans des bourses de papier qu'on a allumé par un bout.

## German

### Siegfried Benignus

The instruction of the last two months in all classes has had for its aim the acquisition of a correct pronunciation by continually illustrating the base of articulation for German vowels and consonants. As a rule, the tongue lies quietly spread in the cavity of the mouth, touching the lower incisors in front; when this is not the case, a fixed and definite position is necessary for the production of special consonant sounds, as *c*, *z*, *r*, *s*; the concave form, indispensable for English, therefore disappears, as well as the forward projection of the lower jaw and the lateral muscles

on the front side of the neck; the buccal cavity is wider; the action of the lips is greater; with the vowels *o*, *u*, *au*, *ö*, *ü*, *äu*, *eu*, the lips must be pursed; with the vowels *e*, *i*, *ai*, *ei*, the corners of the mouth must be drawn horizontally backward.

Since the pronunciation of the pupils who have learned German in public schools or under private tutelage has in some cases been found faulty, nay, even wrong, a continuous exercise will be devoted throughout the year to German pronunciation according to the most advanced phonetics.

FIFTH GRADE. The "Direct Method,"

used for all classes in the Chicago Institute, calls into play all the senses of the pupil in a wider and more harmonious way, so that a close correlation with the other branches of study has been effected from the very beginning. The basis for all instruction is the "Anschauungslehre" (instruction by means of objects), to develop the intuitive powers, to the end of acquiring the knowledge of German through the direct contemplation and intuitive study of objects, and of suitable pictures, through excursions to the parks of Chicago and its nearer environs. The simple questions, for instance: *Was (wer) ist das? Ist das die (eine) Wandtafel? Wo steht das Katheder? Wo liegt der Fussboden? Wo hängt die Lampe? Wieviel ist 9 und 8? Wieviel ist 12 weniger 9?* and their answers are written in books kept for this special purpose, and are impressed on the mind through the pupil's acting frequently in the role of teacher of his classmates.

The topics of study in October and November have been: Name and place of objects in the school-room, name of the trees in Lincoln Park; grammar: singular and plural; definite and indefinite articles; arithmetic: cardinal numerals from 1 to 20; exercises in addition and subtraction; writing and reading in the German alphabet. The work for December will be: (a) Continuation of the topics for October and November, the number of the objects in the school-room; (b) grammar: the same as during the last two months, and sentences involving the present tense of "sein"; (c) arithmetic: exercises in addition and subtraction from 1 to 40; (d) further appropriate exercises in writing and reading; (e) the most familiar and simplest salutations, for example, *Guten Tag, Guten Morgen, Guten Abend!*

Miss Goodrich, the teacher of music, has taught the pupils of this and the other grades

the cradle song, *Nun schlaf, mein liebes Kindelein*. In December the Christmas carol, *Zu Bethlehem geboren ist uns ein Kindelein*, will be sung.

SIXTH, SEVENTH, EIGHTH GRADES form one class this year. As the knowledge of German acquired in divers ways is varied and generally deficient, the instructor is forced to keep carefully in view individual defects. Here, as in all classes, explanations are made, as far as possible, in German. English is not, however, proscribed when by its use the pupil's ideas can be made clearer and more accurate; it has nevertheless a secondary office to perform. Pupils must give their answers in German, and, moreover, in complete sentences.

A description of autumn, with suitable questions and answers, has served as a specimen of composition (Aufsatz) illustrating the structure of simple cardinal sentences, the principal uses of punctuation, the formation of the plural, exercises in declension and conjugation. Walks to Lincoln Park have made the pupil familiar with plants and trees, thus coördinating his work with the study of plants. Writing exercises in small German letters have been given frequently. Great attention has been paid to easy German reading exercises, as the pupils' skill in reading was found to be very low. For memory work has served the simple autumn song, *Ade, du schöne Sommerzeit*. In all classes, throughout the year, especial stress will be laid upon the memorizing of carefully selected prose and verse, thus enlarging with comparative ease the pupils' vocabulary and their acquaintance with idiomatic expressions.

The work for December will be (a), a description of the Rhine for composition work; (b), further exercises in the structure of principal sentences, formation of the plural, declension, conjugation of auxiliary verbs, relative clauses, punctuation; the general appearance of Lincoln Park

in winter; (d), writing exercises in the simpler capital letters; (e), suitable reading exercises; (f), customary salutations; (e), memorizing of the first stanza of the folk song (Volkslied) *Der Tannenbaum*:

O Tannenbaum, o Tannenbaum,  
Wie treu sind deine Blätter!  
Du grünst nicht nur zur Sommerzeit,  
Nein, auch im Winter, wenn es schneit.  
O Tannenbaum, o Tannenbaum,  
Wie treu sind deine Blätter!

HIGH SCHOOL. The first and second-year pupils form one class. With these pupils the acquirements in German are also very faulty; not all of them are acquainted even with German script. Therefore special writing exercises have been and will be kept up. The still fuller description of autumn than in the grammar school has given a great opportunity for a drill in declension, conjugation of regular and irregular verbs, orthography, punctuation.

The subject for composition work for December will be the Rhine, associating the study particularly with geography and history, strengthening and enlarging the former work in grammar. Through walks in Lincoln Park, the pupils have been instructed in the knowledge of its plants and animals. December will show them the winter scenery of the park. For a correct, fluent, and expressive reading, Andersen's *Bilderbuch ohne Bilder* has been selected as most suitable to the capacity and experience of the pupils. Andersen, though not a German, in all his works displays the genuine Germanic spirit, full of refined tenderness and depth of feeling. The little German sketches, "What the Moon Saw," in the *Picturebook Without Pictures*, are free from the archaisms found in the fairy tales by the Grimm Brothers, and illustrate the easy though suggestive language of every-day life. The numerous illusions to facts from literature, arts, geog-

raphy, history, ethnology, archæology, are peculiarly adapted to awakening the pupil's interest for scientific subjects. The memory work for October and November has been the autumn song "*Kahl sind Wälder und Gesträuch*."

In December the most popular German Christmas carol will be learned:

"Stille Nacht, Heilige Nacht!"

Stille Nacht, heilige Nacht!  
Alles schläft, einsam wacht  
Nur das traute, hochheilige Paar,  
Das im Stalle zu Bethlehem war  
Bei dem himmlischen Kind. (Rehrreim)

Variation:

Holder Knabe im lodigen Haar,  
Schlaf in himmlischer Ruh! (Rehrreim)

Stille Nacht, heilige Nacht!  
Hirten erst kund gemacht.  
Durch der Engel hallelujah  
Tönt es laut von fern und nah:  
Christ der Retter ist da! (Rehrreim)

Stille Nacht, heilige Nacht!  
Gottes Sohn, o wie lacht  
Lieb' aus deinem göttlichen Mund,  
Da uns schlägt die rettende Stund  
Christ in deiner Geburt! (Rehrreim)

FOURTH YEAR. (For the pupils of the third year there is at present no need for German.) Careful attention is paid to literature in this class. The study from October until New Year is Schiller in his life and work, his educational thoughts, and his relations to contemporaneous and subsequent English literature. The memory work has been selected as follows from his poems: for October and November, *Das Mädchen aus der Fremde*, *Die Worte des Glaubens*; for December, *Der Handschuh*, and a few extracts from his epigrams. Suitable dictations and translations have been and will continue to be prominent means for certain parts in grammar and orthography in which the pupils show themselves deficient. The basis for orthography is *Regel-und Wörterverzeichnis für die preussischen Schulen*, Berlin, 1900.

December will be particularly devoted to the improvement in letter-writing. For extended reading exercises Schiller's *Der Neffe als Onkel* will be used. Although this play is only a translation from the French *Médiocre et Rampant*, by Louis B. Picard, the masterful style of Schiller rendered it capable of treatment as a genuine German composition. The amusing comedy abounds in the best every-day phrases and idioms, combined with a bright dia-

logue, sparkling wit, and charming, practical morality. An elaborate description of Lincoln Park has served to improve the style, and furnish correlation with other branches of study. The work for December will be based upon a description of the Rhine.

To what degree composition, first fruit of instruction, must be given attention, the following specimen may illustrate:

### Gefang der Geister über den Wassern.

Des Menschen Seele  
Gleicht dem Wasser:  
Vom Himmel kommt es,  
Zum Himmel steigt es,  
Und wieder nieder  
Zur Erde muß es,  
Ewig wechselnd.

Strömt von der hohen,  
Steilen Felswand  
Der reine Strahl,  
Dann stäubt er lieblich  
In Wolkenwellen

Zum glatten Fels,  
Und leicht empfangen,  
Wälzt er verschleiend,  
Reiß rauschend  
Zur Tiefe nieder.

Ragen Klippen  
Dem Sturz entgegen,  
Schäumt er unmutig  
Stufenweise  
Zum Abgrund.

Im flachen Bette  
Schleicht er das Wiesenthal hin,  
Und in dem glatten See  
Weiden ihr Antlitz  
Alle Gestirne.

Wind ist der Welle  
Lieblicher Buhler;  
Wind mischt vom Grund aus  
Schäumende Wogen.

Seele des Menschen,  
Wie gleichst du dem Wasser!  
Schicksal des Menschen,  
Wie gleichst du dem Wind!

Wolfgang Göthe.

### Spirit Song Over the Waters.

The soul of man  
Resembles water;  
From heaven it cometh,  
To heaven it soareth  
And then again,  
To earth descendeth,  
Changing forever.

Down from the lofty  
Rocky wall  
Streams the bright flood,  
Then spreadeth gently  
In clouded billows

O'er the smooth rock,  
And welcomed kindly,  
Veiling, on roams it,  
Soft-murmuring,  
Toward the abyss.

Cliffs projecting  
Oppose its progress,—  
Angrily foams it  
Down to the bottom  
Step by step.

Now, in flat channel,  
Through the meadowland steals it.  
And in the polish'd lake  
Each constellation  
Joyously peepeth.

Wind is a loving  
Woer of water;  
Wind blends together  
Billows all foaming.

Spirit of man,  
Thou art like unto water!  
Fortune of man,  
Thou art like unto wind!

—Edgar Bowring.

## Das Wasser ein Bild der Seele

nach Göthe's Gedicht: Gesang der Geister über den Wassern. Das Wasser überhaupt als Element in seinen verschiedenen Daseinsformen und Phänomenen, nicht etwa ein Bach in verschiedenen Stadien seines Laufes dient als Gleichniß. Dem auf die Stimmen der Wasser lauschenden Dichter erzählen die Geister derselben die geheimnisvolle Geschichte der menschlichen Seele.

### I. Das Wasser in der Atmosphäre.

1. Naturbild. Einst schwebte alles Wasser in Dampfform über der glühenden Erdoberfläche; als deren Rinde sich im Luftraum verflüchtete, strömte das Wasser herab und füllte die Meeresbecken und Stromrinnen aus. — Das Wasser verwandelt sich bei höherer Temperatur wieder in Dampf, erhebt sich in die Lüfte und wird als Wolke vom Wind auf seine Flügel genommen, um über kurz oder lang als Regen oder Tau, Hagel- oder Schneeschauer sich abermals niederzuschlagen. Das Wasser ist also in ewigem Kreislauf unterwegs zwischen Himmel und Erde.

2. Anwendung. So ist auch die Menschenseele schwebend zwischen Himmel und Erde, wechselweise von dem Himmel und von der Erde angezogen. Der ideale Zug, das übersinnliche Wesen der Seele deutet auf eine höhere, über diese Erde hinausliegende Heimat (die religiösen Ahnungen sind das erste, womit die Völker ihr geschichtliches Leben beginnen); und doch sieht sich die Seele in ihrem Leben und Wirken auf diesen irdischen Schauplatz angewiesen und durch ihren Körper, seine Bedürfnisse und Triebe gleich dem Tiere an die Erdscholle gebunden. Stets strebt sie in höhere Regionen empor, ohne doch in denselben dauernd verweilen zu können: sie muß über kurz oder lang immer wieder auf die Erde und in die Materie zurückfallen. Daher der Mensch nach Herder das verbindende Mittelglied zweier Welten.

### II. Das Wasser auf der Erdoberfläche, in seiner Wirkungsweise und Erscheinung durch Bodenverhältnisse bedingt.

#### 1. Das Wasser im Sturz zur Tiefe.

a. Staubbach. Naturvorbild im Lauterbrunnenthal. Ein ansehnlicher Bach stürzt von einer 264 Meter hohen senkrechten Felswand in das Thal, ohne auf seinem Wege durch die freie Luft auf ein Hindernis zu stoßen: eines der graziösesten Naturschauspiele. Der anfangs geschlossenen Bogen sich über die Felswand hervorstürzende Strahl löst sich in der Luft auf, um unten als rieselnder Staubbregen anzukommen, und gewährt von unten angesehen das Bild eines lustigen Schleiers, der von den Winden, die ihn ergreifen, bald dahin bald dorthin geweht, immer wieder in andere Falten fällt.

Anwendung. Bild einer schönen, harmonisch angelegten Seele, welche in ihrer Entwicklung ohne Hindernis, Bruch oder Anstoß Fortschreitet, stetig nur den eigenen Impulsen gehorchend. Solche Naturen zeigen ein geringeres Maß von Kraft; aber sie entzünden uns durch eine gewisse spielende Leichtigkeit des Daseins, durch weiche

Anmut und Schönheit der Empfindung, welche auch allem eigen sein wird, was von ihnen kommt. Dieser Art ist die weibliche Seele bei den am feinsten organisierten Individuen: Homer, Sophokles, Buddha, Rafael, Mozart, Göthe, Emerson.

b. Kaskade, deren Wassermasse im Sturz an entgegenstehenden Klippen aufspritzt, und nun über dieselben hinweg mit schäumendem Gischt und wildem Rauschen in mächtigen Abfällen den Weg in die Tiefe sucht: das imposante Bild großartiger Kraftentwicklung, die eben in der Ueberwindung großer Schwierigkeiten zur Erscheinung kommt.

Anwendung. Bild einer starken, schroffen Gegenstände in sich verarbeitenden, in ihrer Entwicklung durch gewalttame Krisen und heftige Gemütskämpfe hindurchgehenden Seele, die eben darum eine gewisse Schroffheit und Härte an sich hat, stoßweise mit leidenschaftlicher Heftigkeit und Gewalttätigkeit wirkt und mit niederwerfender Thatkraft durch Feinde und Hindernisse aller Art sich durchschlägt, ohne jedoch zu der innern Harmonie jener schönen Naturen gelangen zu können. Hieher gehören die zu schroffem Wirken nach außen geschaffenen männlichen Naturen wie Bismarck, Künstler wie Dante, Michel Angelo, Schiller, Beethoven, Richard Wagner; unter den Helden der Religion Paulus, Luther.

#### 2. Das Wasser in horizontaler Lage, fließend und stehend.

a. Der Fluß im Thal. Das Wasser in einem geregelten Bett und in beschränkter und ruhiger Natur (Wiegenthal) fließt dahin mit stetiger, aber bei dem geringen Gefälle träger und gleichförmiger Bewegung seiner Wellen, ohne irgendwo eine größere Tiefe zu erreichen.

Anwendung. Bild einer in enggebundene Berufsverhältnisse hineingestellten Seele; ihr Leben ist ausgefüllt durch eine gewisse regelmäßige und gleichförmige Thätigkeit („Wie ihr Tagewerk gleich windet ihr Leben sich ab“), die gerade ausreicht, sie in einer gewissen Unruhe zu erhalten, aber nicht Raum giebt für eine geistige Vertiefung.

b. Der See. Alle Bewegung des Wassers hat aufgehört; das Wasser steht stille und bildet nun einen glatten Spiegel, in welchem die Sterne des Himmels sich beschauen.

Anwendung. Bild einer Seele, die sich in sinnige Betrachtung versenkt. Befreit von jener zerstreuten Thätigkeit nach außen finden solche Naturen jene beschauliche Stille und Sinnigkeit, welche unentbehrlich ist, um das Weltbild reich und tief in sich aufzunehmen und mit voller Klarheit die Ideale der Menschenbrust wiederzuspiegeln.

#### 3. Die Wasseroberfläche unter dem Einfluß des Windes.

(Wir haben an eine ausgedehntere Fläche, etwa einen See zu denken).

Doppelte Wirkungsweise des Windes:

a. Der Wind weht über den See als ein fächernder Hauch, der nur dessen Oberfläche rührt und den Wasserspiegel krauselt.

Anwendung. Die Seele lernt das Schicksal

nur kennen von dessen freundlicher Seite. Es verfährt mit ihr gelind; tosend und schmeichelnd, höchstens einmal neckend führt es sie durchs Leben. Die Seele entnimmt dann dem Leben nur leichte Reize und Eindrücke, die nicht besonders tief gehen und an der Oberfläche haften.

b. Der Wind weht über den See als ein brausender Orkan, der ihn in seinen Tiefen aufwühlt, daß mächtige Wogen brandend aneinanderschlagen und das Unterste sich zu oberst kehrt.

Anwendung. Aber das Schicksal zeigt sich der Seele oft auch von seiner furchtbaren, erschütternden Seite. Gewaltige Schicksalsschläge stürmen wild auf die Seele ein, schneiden tief in ihr Innerstes ein, werfen sie in den Extremen der Empfindung herum und wühlen alles auf, Gutes und Schlimmes, was von erhabener Kraft und von dämonischer Leidenschaft auf dem verborgenen Grunde des Herzens schlummert.

Die Seele steht in ihrer ganzen Stimmung und Färbung unter dem Einfluß des Schicksals, wie der Wasserspiegel unter dem Einfluß des Windes. Wie die vom Sturm erregte See eine ganz andere Physiognomie zeigt als der Wasserspiegel, mit dem der Zephyr spielt, so gleicht die Seele, deren Leben ein sonniger Maitag ist, der andern nicht, welche durch schwere Schicksalsstürme in die Tiefen des Leidens eingetaucht worden ist.

On account of the importance of the subject, the English translation is given.

WATER AN IMAGE OF THE SOUL, according to Goëthe's poem: *Spirit Song Over the Waters*.

In its various forms and manifestations, water generally as an element and not perhaps in the various stages of its course in a brook serves as a simile. The spirits of the water whisper to the poet the mystic story of the human soul.

I. Water in the atmosphere. Nature-picture. At a time in the indefinite past, all water floated in the form of vapor over the glowing terrestrial globe; when the earth's crust cooled in the ærial sea, the water poured down filling the ocean basins and the river channels. Under the influence of a higher temperature, water re-vaporizes, rises in the air, and is carried as clouds on the wings of the wind, sooner or later to fall down again upon the earth as rain, dew, hail, or snow. Water, therefore, is in perpetual circulation between sky and earth.

Application. So too does the human soul hang soaring between heaven and earth, drawn alternately toward the one and the other. The idealistic tendency, the supernatural essence of the soul points to a higher home beyond the earth (the religious premonitions are the first indications that a nation has begun its historical life); and yet the soul finds itself confined to a terrestrial sphere of action, and through its body, needs, and instincts, bound to the earth as

irretrievably as is the animal. It is continuously struggling toward higher realms, but without the ability to establish permanent habitation in them: sooner or later, it must fall back again upon the earth and matter. Man, therefore, according to Herder, is the connecting link between two worlds.

II. Water on the surface of the earth. In its effects and phenomena, conditioned by the nature of the soil.

I. Water in its downward rush. (a) Staubbach (spraying waterfall). Prototype in nature in the valley of Lauterbrunnen (the view of the waterfall at the foot of the Jungfrau in the canton of Bern on Goëthe's second voyage to Switzerland, September, 1779, to January, 1780, gave birth to the poem). A brook of considerable size plunges from a vertical wall of rock 264 meters high, into the valley, without meeting with any obstacle in its downward flight through the air, one of the most graceful of natural spectacles. The arrowlike ray, at first resembling a bow dashing far over the cliffs, dissolves in the air to fall as a drizzling rain. Seen from below, it presents a picture of an airy veil, which, carried on the wings of the wind, is blown hither and thither, to fall in an ever-changing, never-ending series of gauze-like undulations.

Application: Image of a beautifully harmonious disposition of the soul, which in its development, without let, hindrance, or setback, moves continuously forward, obedient to nothing save its own innate impulse. Such natures manifest a small measure of strength, but they charm us with a certain buoyancy of spirit, through a sweetness and beauty of feeling, which characterizes everything they produce. Of such sort is the feminine spirit with the most delicately organized individuals, for instance, Homer, Sophocles, Buddha, Rafaël, Mozart, Goëthe, Emerson.

b. Cascade. The waters of which dashing down, bound from the cliff and far beyond with foaming crest and roaring sound, and in mighty leaps fight their way downward: the imposing image of a grand development of strength, the very existence of which was conditioned by the overcoming of tremendous difficulties.

Application: Image of a powerful soul assimilating vigorous contraries of thought, which in its development struggles through difficult crises, and vehement internal conflicts. For this very reason, it has assumed a certain harshness and sternness, acts by impulse with

passionate vigor and vehemency, and forces its way through foes and barriers of all sorts with victorious onslaught, but ever falling short of the deeply yearned-for harmony of nobler minds. To this class belong the rougher masculine natures destined for the sterner realities of active life, as Bismarck, or as the artists Dante, Michael Angelo, Schiller, Beethoven, Richard Wagner; as heroes of religion, Paul, Luther.

2. Water in a horizontal position, flowing or standing.

a. The river in the valley. The water flows on in its smoothly-ordered bed, and through a monotonously peaceful landscape (meadowland) with steady, and from the slight fall, with even and uninterrupted motion, nowhere attaining any considerable depth.

Application: Image of a soul constrained to act in narrow professional vocations; its life is filled with a certain mechanical round of duties ("Its life unfolds through its daily work") which just suffices to keep it perpetually disturbed, but does not furnish opportunity for deepening the mental life.

b. The lake. All movement of the water has ceased. The water now stands still, forming a smooth surface, in which the stars of heaven mirror themselves.

Application: Image of a soul absorbed in profound contemplation. Freed from the distracting influence of the external things, such natures find that quiet contemplativeness and sensitiveness which are indispensable to the deep and rich absorption of the world-panorama, and to the reflection with perfect sharpness of all the ideals of the human heart.

c. A sheet of water under the influence of the wind. We must have in mind an extended surface of water, such as a lake.

Twofold effect of the wind:

1. The wind fans the surface of the water like a gentle zephyr, barely moving it into graceful ripples.

Application: The soul of man learns its destiny only through acts of kindness. Leniently does destiny deal with it; with caress, and flattery, yea, even with mild irony does it lead the soul through life. The human spirit takes then from life only the slightest and most superficial impressions and stimuli.

2. The wind blows over the lake in a roaring hurricane, stirring it to its profoundest depths; huge breakers lashing each other and crushing with fiendish glee all within reach.

Application: But destiny often reveals itself through its manifestations of awe-inspiring terror. The gigantic strokes of destiny beat wildly upon the soul, gashing it to its very core, hurling it back and forth between the most antagonistic dispositions, dragging to the surface everything, good and bad, that lies buried in the depths of the human heart, from sublimest strength to most demonlike passion.

Every mood and temper of the soul is as fully subject to the influence of destiny as is the surface of the water to that of the wind. As the features of the storm-tossed sea differ from those of the placid surface of the water over which the zephyr plays, so does the soul whose life is perpetual May-day differ from the one which has been plunged into the yawning abyss of deep affliction by the simooms of fate.

## Greek and Latin

Allen W. Gould

The pupils who are beginning Greek, as well as those beginning Latin, will continue their study of the life of the Greeks and Romans through the language in which that life expressed itself. By December it is expected that the Greek pupils will be able to enter more fully into the inner life of the Greeks, since the easier words and phrases have already become familiar to them. Consequently the ethical and in-

tellectual life of the Greeks, which was touched upon in the last lesson of October, by reading in a simplified form Socrates' talk with his son about duty to mothers, is brought still nearer to the student by giving in Lesson XI an adaptation of Alcibiades' talk with Pericles about the nature of human law, and in Lesson XII an extract from Socrates' talk with Aristippus about the education they ought to give